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TERMS

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LITERATURE OF THE DAY.

THE SURRENDER OF YORKTOWN.

At noon on the 19th (October) we have

the first act of our drama. Yorktown

changed hands. Two redoubts on the left

of the enemy's works were at that hour

taken possession of by detachments from

the allied army. Colonel Richard Butler

commanded the American and the Marquis

Laval the French party, each of 100 men.

At 2 o'clock we reached the closing scene.

The army of Cornwallis marched out as

possessors of war, grounded their arms, and

then marched back. Accounts agree in

describing the display and ceremony on the

occasion as quite imposing. The British

appeared in new uniforms, distributed

among them a few days before, and it only

required the flying of their standards to

give their march the effect of a holiday

parade. But their colors were waved, and

they were prohibited from playing either a

French or an American tune. This was the

return of a compliment, a piece of justifi-

able as well as poetic retaliation on the

part of the Americans for what the enemy

were pleased to command when General

Lincoln was compelled to surrender at

Charleston the year before. The matter

came up at the meeting of the commis-

sioners. "This is a harsh article," said

Laurens.

"Which article?" answered the latter.

"The troops shall march out, with colors

case, and drums beating a British or a

German march."

"Yes, sir," returned Laurens, with a

touch of sarcasm, "it is a harsh ar-

ticle."

"Then," said Ross, "if that is your

opinion, why is it here?"

Whereupon Laurens, who had been made

prisoner at Charleston with Lige's army,

proceeded to remind Ross that the Ameri-

cans on that occasion had made a brave de-

fense, but were indignantly refused any

honors of surrender, other than to march

out with colors case and drums not be-
ing a British or a German march.

"But," rejoined Ross, "my Lord

Cornwallis did not command at Char-
leston."

"There sir," said Laurens, "you extort

another observation. It is not the individ-

ual that is here considered; it is the nation.

This remains an article or I cease to be a

commissioner."

Nothing more was to be said; the article

stood, and the enemy marched out with

colors case, while the tune they chose to

play was an old British march with the

quite appropriate title of "The World

Turned Upside Down."

As the prisoners moved out of their works

along the Hampton road, they found the

French and American armies drawn up on

either side of the way, the Americans on

their right and extending for more than a

mile toward the field of surrender. The

French troops presented a brilliant spec-

tacle in their white uniforms, with plumed

and decorated officers at their head, and

gorgeous standards of white silk, embroi-

ered with golden fringes, floating along

the line. The Americans were less of an

attraction in outward appearance, but not

the less eagerly eyed by their late antag-

onists. Among the war-worn Continentals

there was variety of dress, poor at the best,

distinguishing the men of the different

lines; but, to compensate for lack of show,

there was a soldierly bearing about them

which commanded attention. The militia

formed in their rear presented a less im-

pressive sight as far as clothing and order

were concerned. But all these men were

conquerors, and their very appearance be-
spoke the hard-ship and privations they and

their States had undergone to win in the

struggle. At the head of the respective lines

were the commanding Generals, nobly

mounted—Washington, Rochambeau, La-

fayette, Lincoln, Steuben, Knox and the

rest. Leading the British came General

O'Hara instead of Cornwallis. The latter

pleaded illness, but he sent his sword by

O'Hara to be given up to Washington. As

O'Hara advanced to the chief, he was re-

ferred to Lincoln, who, upon receiving the

sword as a token of the enemy's submis-

sion, immediately returned it to the British

General, whose troops then marched be-

tween the two lines to a field on the right,

where they grounded their arms.—Har-

per's Magazine.

THE CONTROL OF OTHERS.

The master mechanic must know by ex-

perience every detail of the work he super-

tends. The leader of an orchestra must

have toiled through all the elements of

music and the drudgery of practice. The

teacher of any branch must himself have